

In such context our exposition appears more **constructed**, with its use of array of semiotic lines, arrows, placement of timelines, videos, and use of music and sound..

Already while developing the content for our presentation in October 2021, we became aware of a digital festival hosted by our faculty, with the title ERASE (Lima, Spahr, Ministro, & Soto, 2021). This was a digital festival and conference on the poetics and politics of erasure. It was created as a hybrid event, taking place online and on-site. It blended the festival and conference format to showcase commissioned video presentations of creative works, and to contribute to a critical debate on the theme of erasure. The presentation called *Borradura* by Carlos Soto-Román caught our attention because of its possible contextualization to our project. Using classified CIA documents relating to Pinochet's dictatorship, Soto-Román uses correction fluid, charcoal, and erasure to engage in an act of decomposing and rearticulating the documents, not for the same purpose as the redacted blackouts inserted by the CIA but working **instead with the reverse goal** in mind: to expose, **to remember, to subvert**. Content is no longer visible, but the act of erasure itself is.

Relevant is also the theatre play *03.08.38: States of Emergency* (Arctic Arts Festival., 2021), that also uses multiple documentary sources to convey the tragic mass shooting at Utøya in 2011. Instead of reducing or removing information, visual content is being produced in real time, recorded by small cameras at the desk of the people drawing and projected via a screen to the audience. **In the play drawings and maps are made during the performance by visual artists on stage as an important part of the dramaturgy and narration.** Time is accentuated in this play where the audience can follow the development of the narrative through the movement of terrorist in his car, on board in the ferry, his killing spree as he enters the island. We also see the police arriving in boats and follow them across the island. All these events are contextualized to the actual time it took; the audience follow the action in real time. The police and the perpetrator's routes are visualized by drawing and projecting these drawings on a large screen creates an unbearable drama.

*The slowly developing lines, drawn with markers on screen, are observed by the audience who at the same time are painstakingly aware of those 69 lives brutally taken by the killer, and that a faster intervention by the police could have saved many lives.*

Our performance does not resemble the painstakingly slow narrative development described above nor f. ex. the expressive action paintings of Jason Pollock, the body marks on canvas such as Yves Klein or *Surprise Attack* by Richard Serra, where the performance is oriented towards ‘the experience in that moment.’ Our performance takes the whole life. of Z into consideration through a detailed fabula, but the narration jumps back and forth in time.

As laid out in the introduction, the possibility of using fluid or even dry drawing mediums was not an option in the assigned room. If you who now read this has entered to this exposition by clicking through the pages of Illuminating the Non-Representable (illuminating.no), you would have noticed the highlighting of information by gray fields behind sections of the text as part of the visual identity. The webpage was designed in 2020 by Studio Boi and Magnus Nyquist. The conceptual idea of the web design was **to highlight content through using highlighting of text**. We were inspired to play with the association with colourful markers, that together with paper pads are daily life tools in design practice, in contrast to fine art drawing tools, such as charcoal, pencil, ink, and paint). Drawing arrows and encircling visual information contributes to the placement of the project within a design and illustration domain.